

FACULTY OF MUSIC UNIVERSITY OF TORONTO

Wind Symphony

STEPHEN CHENETTE, conductor

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Sunday, April 5, 1987

3:00 pm

MacMillan Theatre

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PROGRAMME

Fanfare for the Common Man

AARON COPLAND
(b. 1900)

Concerto for Clarinet and Wind Ensemble *

JAMES ROLFE
(b. 1961)

Ameene Shishakly, clarinet

The Seven Deadly Sins **

ROBERT XAVIER RODRIGUEZ
(b. 1946)

A Ballet for Wind Ensemble

I. Processional

VI. Envy

II. Pride

VII. Anger

III. Gluttony

VIII. Sloth

IV. Lust

IX. Dies Irae

V. Avarice

X. Recessional

INTERMISSION

The Dwarf and the Giant

TIBOR POLGAR
(b. 1907)

A Fairy Tale in Music

for Piccolo, Tuba, and Band

Michael Downie, Elizabeth Radzick, piccolo

Annette Gruno, Michael Redner, tuba

Overture, La Rose Nuptiale

CALIXA LAVALLEE
(1842-1891)
arr. by A.E. Harris

The Three Solitaires

VICTOR HERBERT
(1859-1924)

Polka for Three Trumpets and Band

Eric Adelman, Robert DiVito, Stan Klebanoff, trumpets

The Pines of Rome

OTTORINO RESPIGHI
(1879-1936)

transcribed by Guy M. Duker

I. The Pines of the Villa Borghese

II. The Pines Near a Catacomb

III. The Pines of the Janiculum

IV. The Pines of the Appian Way

Charles Demuynck, assistant conductor

* Première

** First Canadian Performance

NOTES

Fanfare for the Common Man

AARON COPLAND

AARON COPLAND wrote Fanfare for the Common Man in 1942 and it was premiered by the Cincinnati Symphony Orchestra. It has become one of the most popular compositions by any serious composer.

Concerto for Clarinet and Wind Ensemble

JAMES ROLFE

JAMES ROLFE studied composition at the University of Toronto, earning a Bachelor of Music degree in 1983 and a Master of Music in 1984. His teachers have included John Beckwith, Talivaldis Kenins and Ka Nin Chan. A recent composition, Frankie goes to hospital, for brass quintet, won the CAPAC 1986 William St. Clair Low prize. Mr. Rolfe is co-ordinator of the Artists Network of Amnesty International.

The Concerto for Clarinet and Wind Ensemble (1984) was written when Mr. Rolfe was studying with John Beckwith, and served as a thesis for the Master of Music degree. It won the 1984 CAPAC Sir Ernest MacMillan Silver Prize and the 1986 Schmid Family Clarinet Composition Prize. Today's performance is part of the latter prize. Mr. Rolfe has provided the following comments:

The Concerto consists of one movement with several sections: Introduction, Allegro, Andante, a cadenza-like episode with marimba accompaniment, and a brief conclusion. The ensemble was chosen to complement the varied timbre of the clarinet. The music ranges from dissonant and aggressive to consonant and expressive. However, extremes are avoided, as the work is intended to be accessible to performers and audience alike.

The Seven Deadly Sins

ROBERT XAVIER RODRIGUEZ

Born in San Antonio, Texas, ROBERT RODRIGUEZ studied composition with Hunter Johnson, Halsey Stevens, Jacob Druckman and Nadia Boulanger, and attended master classes with Bruno Maderna and Elliot Carter. He gained international recognition with his Piano Trio I (1971), when he was awarded the Prix de Composition Musicale

Prince Pierre de Monaco. Other honours include the Prix Lili Boulanger (1974), a Guggenheim Fellowship (1976), three National Endowment of the Arts Grants (1975, '80, '83) and the Goddard Lieberman Award from the American Academy and Institute of Arts and Letters (1980). In 1975, he assumed his present position at the University of Texas (Dallas), where he is Associate Professor of Music and Director of the Collegium Musicum. In 1982, Rodriguez was appointed Composer-in-Residence with the Dallas Symphony Orchestra and, in 1984, was named Special Consultant to the Music Director.

Each instrumental group within the ensemble is assigned one of the Sins:

I. Processional. The Seven Deadly Sins enter and pass in review: led by Pride (trumpets) and followed by Gluttony (kettle drums), Lust (saxophones), Avarice (clarinets), Envy (woodwinds), Anger (horns) and finally, Sloth (lower brass).

II. Pride. Narcissus admiring his reflection in the water is portrayed by trumpets crooning over a piano/percussion accompaniment which swells up, then recedes in palindrome, or mirror, fashion.

III. Gluttony is a Toccata in which the kettle drums and pianos introduce a "gobbling" motif which is gradually taken up by the entire ensemble, accompanied by a cow bell and a rack of pots and pans. A "burp" from the brass, produced by popping their mouthpieces, leads directly to

IV. Lust, a short, but passionate, Intermezzo for the two intertwining pairs of saxophones.

V. Avarice begins with a cadenza in which the five clarinets compete in a musical depiction of a dice game: two pairs of instruments "roll" unsuccessfully before a fifth player "strikes it rich" on a high Bb and ushers in some spirited Dixieland. Strains of the hymn "Let the Lower Lights Be Burning" are also discernible. This quickly comes to an end when the money runs out; it is literally poured from a money bag into a tambourine.

VI. Envy is a mournful Adagio in which the flutes, oboes and bassoons longingly repeat themes from the two previous Sins. The movement grows in intensity and leads to

VII. Anger, another Toccata in which the trumpets of Pride return and, with the horns of Anger, lead the ensemble to a furious climax.

VIII. Sloth provides a respite from all this activity: twelve simple chords from muted trombones and tuba, accompanied by a gong submerged in a tub of water.

IX. An excerpt from the Gregorian sequence for the dead, the Dies Irae, is intoned by the pianos and percussion in a stern commentary on the Seven Deadly Sins, after which, in a

X. Recessional, the Sins again pass in review and file out in their original order: led by Pride and ending with Sloth.

The Dwarf and the Giant

TIBOR POLGAR

Born in Budapest, TIBOR POLGAR graduated from the Liszt Academy of Music, where he studied with Zoltán Kodály. For twenty-five years, he was head of music with the Hungarian Radio and conductor of its symphony orchestra. He moved to Canada in 1964 and was, until his retirement, a member of the University of Toronto Opera Division and Canadian Opera Company music staff. Polgar's works include operas, radio and film scores, chamber music, and vocal, orchestral and solo compositions. Five of his works have been premiered by the University of Toronto Wind Symphony and Concert Band.

The Dwarf and the Giant (1939) was composed as part of a series of concerts by Polgar featuring humour in music. Today is its first performance in the version for band. Polgar has provided the following story:

The mighty giant, angry at being awakened by the cheerful singing, whistling and dancing of the tiny dwarf, tries to him frighten with threatening noises.

The dwarf is indeed frightened, but only wants to be happy, and continues singing despite threats and interruptions by the giant. Finally, the dwarf decides to tame the grumbling monster by teaching it to sing the happy song. It isn't easy, but at the end, both are singing and dancing together. Beneath the simple story lies a deeper meaning: the strength of the soul often wins over the strength of the body.

Overture, La Rose Nuptiale

CALIXA LAVALLEE

CALIXA LAVALLEE is best known today as the composer of "O Canada", but during his lifetime he was noted as a composer of varied types of music, as a teacher, and as a virtuoso pianist and cornetist. Unfortunately, many of his more serious compositions have been lost. The Bridal Rose (1888) is a medley type of overture in which fast and slow sections, sometimes connected by a solo cadenza, follow each other with only occasional recurrence of melodic material. When his publisher predicted that he could make a quick fortune by writing for cornet band, Lavallée is said to have replied: "I would rather devote my time to compositions which, if less profitable, are more artistic." J.D. Logan has stated: "...Lavallée must be regarded as the first native-born Canadian creative composer - first in time, in genius, in versatility of achievement, and in meritorious musicianship."

The Three Solitaires

VICTOR HERBERT

VICTOR HERBERT was one of the leading cello soloists of his time, and a successful conductor. He achieved fame through his operettas, of which he wrote over forty. Less well known is the fact that in 1893, Herbert became leader of the 22nd Regiment Band of the New York National Guard, formerly Gilmore's Band, and toured widely with it. Polkas featuring a trio of triple-tonguing trumpeters were very popular at the turn of the century.

The Pines of Rome

OTTORINO RESPIGHI

The Pines of Rome is one of the most brilliant works in the symphonic repertoire, and becomes a virtuoso showpiece for winds in the transcription by Guy M. Duker. In Respighi's words, he "uses nature as a point of departure, in order to recall memories and vision." The trees, which dominate the Roman landscape, "become testimony for the principal events in Roman life." The composition is a suite in four connected movements. Robert Sherman has written the following notes:

With a jubilant clatter, we are swirled up immediately in the fun and games of children at play under The Pines of the Villa Borghese. Blatant themes pour out (complete with a ditty that is evidently the bambinos' equivalent of Ring around the Rosy), and clashing harmonies add up to an exciting tonal romp.

Muted timbres and an eerie chant are the prime ingredients of The Pines near a Catacomb. The music recalls the martyrdom of the early Christians, with a chant that "rises from the depths, re-echoes silently, and is then mysteriously silenced."

Some of the most glowing pages in all Italian music follow in The Pines of the Gianicolo. Respighi instructed that a recording of a nightingale's song be played from the orchestra, near the end of the movement.

Throbbing rhythms take us abruptly to The Pines of the Appian Way. Again we are travelling back in time, but instead of recalling the burial grounds at the Catacombs, we are marching with the legions of the Roman Empire. "To the poet's fantasy appears a vision of past glories. Trumpets blare, and the army of the Consul advances in the grandeur of a newly risen sun towards the Sacred Way, mounting the Capitoline Hill in final triumph."

Notes by Stephen Chenette

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This afternoon's conductor, STEPHEN CHENETTE, became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, conducting, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir.

After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith.

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TODAY'S SOLOISTS

Eric Adelman, Performance IV,
student of Larry Weeks
Charles Demuynck, Conducting II,
student of Stephen Chenette
Robert DiVito, Performance IV,
student of Larry Weeks
Michael Downie, Artist Diploma I,
student of Douglas Stewart
Annette Gruno, Music Education IV
student of Mark Tetreault
Stan Klebanoff, Performance IV,
student of Larry Weeks
Elizabeth Radzick, Performance I,
student of Nora Shulman
Michael Redner, Performance IV,
student of Mark Tetreault
Ameene Shishakly, Performance IV,
student of Ronald Chandler

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UNIVERSITY OF TORONTO WIND SYMPHONY

FLUTE

Michael Downie *
Dartmouth, Nova Scotia
Vivian Goffart
Toronto, Ontario
Rosalind Harvey
Lethbridge, Alberta
Liz Radzick
Toronto, Ontario
Joanne Stevens
Winnipeg, Manitoba

CLARINET

Margaret Gillie **
Victoria, British Columbia
Peter Stoll **
Toronto, Ontario
Kathy Barr
Dundas, Ontario
Chantal Carduner
Swift Current, Saskatchewan
Colleen Cook
Regina, Saskatchewan
Britta Elmberg
Ottawa, Ontario
Natalie Gooderham
Agincourt, Ontario
Mark Jealouse
Oshawa, Ontario
Peter Scott Naykalyk
Milton, Ontario
Sharon Pearson
Winnipeg, Manitoba
Suzanne Simon
Hudson, Quebec

ALTO-SAXOPHONE

Sydney Quinn
Toronto, Ontario
Bernardo Padron
Caracas, Venezuela

OBOE

Carol Kim
Toronto, Ontario
Julia Snelson *
Ottawa, Ontario
Piotr Twardowski
Toronto, Ontario

ENGLISH HORN

Julia Snelson
Ottawa, Ontario

E-FLAT CLARINET

Kathy Barr
Dundas, Ontario
Mark Jealouse
Oshawa, Ontario

BASS CLARINET

Suzanne Simon
Hudson, Quebec
Ameene Shishakly
Baie D'Urfe, Quebec

E-FLAT CONTRA BASS CLARINET

Britta Elmberg
Ottawa, Ontario

BASSOON

Eric DeGray
Morrisburg, Ontario
Sterling MacNay
Warton, Ontario
Darrell Steele
Winnipeg, Manitoba

CONTRA-BASSOON

Eric DeGray
Morrisburg, Ontario

TENOR SAXOPHONE

Tom Newton
Etobicoke, Ontario

BARITONE SAXOPHONE

Richard Bortolotti
Toronto, Ontario

TRUMPET

Eric Adelman
Toronto, Ontario
Robert DiVito *
Toronto, Ontario
Norman Engel
Toronto, Ontario
Gord Galloway
Toronto, Ontario
Stan Klebanoff
Toronto, Ontario
Michael Moore
Petawawa, Ontario
Margaret Wolf
Toronto, Ontario

TUBA

Annette Gruno *
Wawa, Ontario
Michael Redner
Port Hope, Ontario

PERCUSSION

Mark Mazur
Weyburn, Saskatchewan
Michael Shiner
Toronto, Ontario
Cathy-Jo Thompson
Willowdale, Ontario
Steven Wassmansdorf
Mississauga, Ontario

STRING BASS

Patrick Donovan
Montreal, Quebec
Robert Sidorchuk
Islington, Ontario

HORN

Susan Mawdsley *
Calgary, Alberta
Barbara McIntosh
Winnipeg, Manitoba
Corinne Millsip
Vancouver, British Columbia
Kathy Robertson
Niagara Falls, Ontario
Janet Sargent
Hudson, Quebec

TROMBONE

Sara Moody
Hamilton, Ontario
Greg Furlong
Toronto, Ontario
Robert Tilley
Toronto, Ontario

BASS TROMBONE

Larry Shields
Toronto, Ontario

EUPHONIUM

Mark Barrington Hall
Toronto, Ontario
Greg Furlong
Toronto, Ontario

PIANO

Jennifer Francis
Fredericton, New Brunswick

CELESTE

Garnet Ungar
Calgary, Alberta

HARP

Leslie McInnis
Winnipeg, Manitoba

* Principal
** Co-Principals

1986-87 PRODUCTION STAFF

Carl Morey, Dean, Faculty of Music
Ronald Chandler, Associate Dean
Laurie Bassett, Performance Division
Fred Perruzza, Technical Director, MacMillan Theatre
David Macdonell, Assistant to the Technical Director
Annette Gruno, Stage Manager/Librarian
Michael Twose, Sound Technician
Joanne Harada, Public Relations Officer
Sharon Wadley, Public Relations Assistant/Programmes

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The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

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Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

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UPCOMING EVENTS AT THE FACULTY OF MUSIC

- April 7 UNIVERSITY OF TORONTO SYMPHONY ORCHESTRA
MICHEL TABACHNIK, conductor
Works by BARTOK, BEECROFT, BOULEZ, DEBUSSY
and WAGNER
MacMillan Theatre 8:00 pm
\$8/\$5 students, seniors
- April 9 THURSDAY NOON SERIES
Programme featuring student chamber groups
Walter Hall 12:10 pm FREE
- April 11 FACULTY ARTISTS SERIES
Lorand Fenyves, Fujiko Imajishi, violins;
Rivka Golani, viola; Vladimir Orloff,
cello; Nora Shulman, flute; Judy Loman,
harp; Patricia Parr, piano
BARTOK Selections from 44 Duos
BAX Elegiac Trio
DEBUSSY Sonate
SCHUBERT Trio in B-Flat Major, Op. 99/D.898
Walter Hall 8:00 pm
\$10/\$6 students, seniors
- April 30,
May 1 & 2 OPERA EXCERPTS
Opera Division presents fully staged and
costumed scenes from the operatic
repertoire.
MacMillan Theatre 8:00 pm
\$5/\$3 students, seniors

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